

AMUSEMENTS.

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SCHEDULE OF SHOWS:  
Today at 3-5-7 and 9 P. M.  
**STRAND** 9th and D Sts.  
Daily at 10-12-2:15-4:30-7 and 9 P. M.

### "Let Us Have War!"

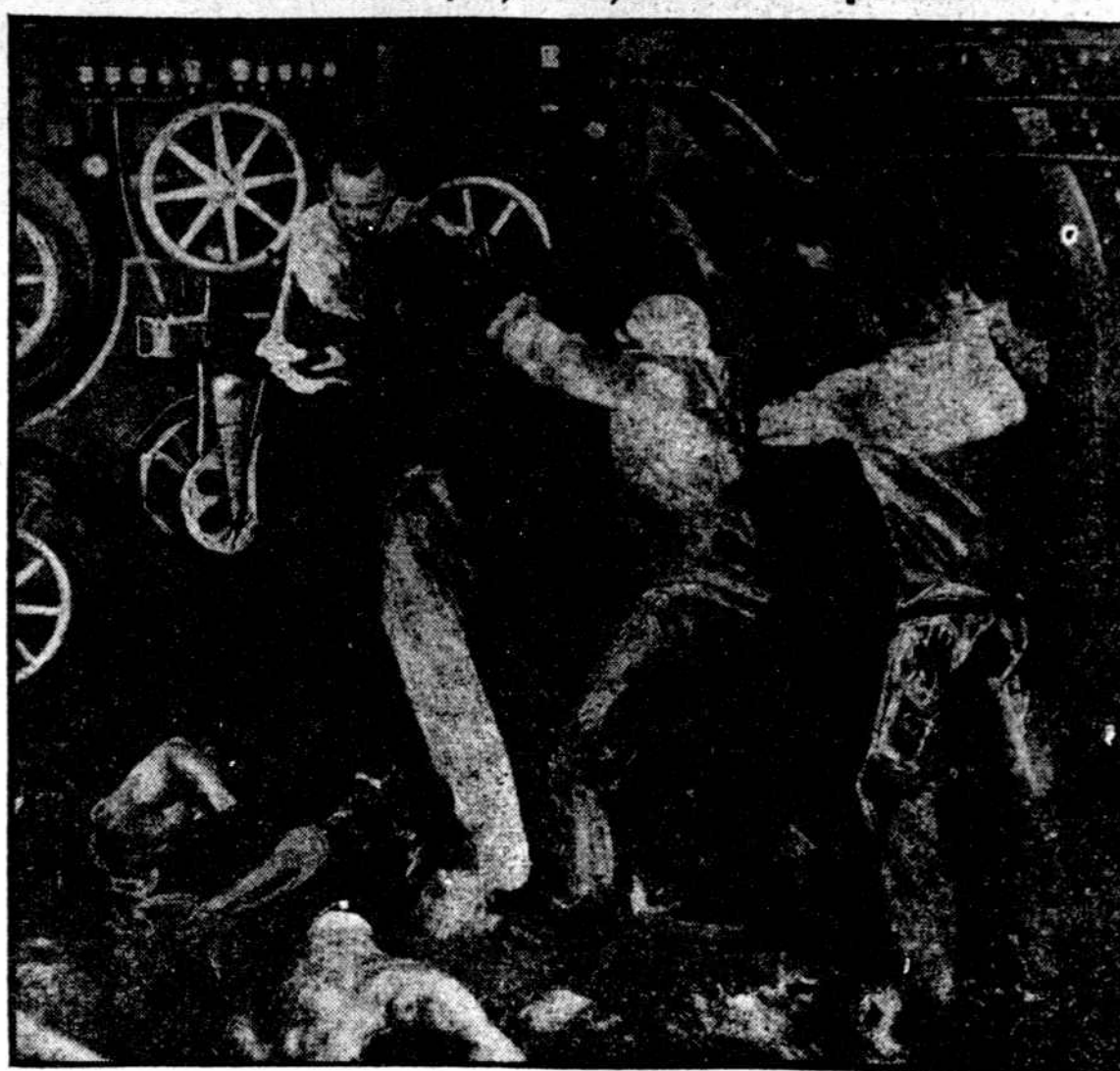
So spake the mighty monarch of a mighty nation. A misguided people, answering his will, went cheering to battle and then, while the grim god of strife chortled, horror piled upon horror, the red tide of death and devastation swept over the land. Malevolent application of the secrets of science made the combat a saturnalia of destruction. Such a play of tragic melodrama had never before been conceived—THAT WAR is what you see in CIVILIZATION.



"DADDY"

# CIVILIZATION

Thos. H. Ince's \$1,000,000.00 Spectacle



## Begins Today

Broadway Charges 50c to \$1.50

Our Prices 10c and 15c Above Regular Prices

Reserved Seats—By Phone or Call 25c Extra

### "President Wilson's Letter!"

After viewing "Civilization" the President of the United States wrote in patriotic terms to the producer:

The nations of the world must unite in joint guarantees that whatever is done that is likely to disturb the whole world's life must first be tested in the court of the whole world's opinion before it is attempted, and the United States must be ready to join in the guarantee and back it up by her whole force and influence. Settled and secure peace can be made sure of in no other way when the present war is over.

WOODROW WILSON



"WAITING"

Magnificent Settings and Prologue Act by J. S. Warmbath—Enlarged Symphony Orchestra of 16, Conducted by Mr. Lewis Maurice, who Played During Original Run at Criterion Theater of New York; Stage Crew of Electricians; Also Mechanical Effects Direct From Criterion, New York; Forty Thousand People; Six Thousand Horses; Fleets of Battleships; Squadrons of Submarines; Flotillas of Aeroplanes; A Convincingly Comprehensive Conception of World Strife; Huge, Original, Stunning, Poetic; Greatest Battle Drama of All Times; Most Astonishing Spectacle of a Generation; Great Sea Battles Made in Cooperation With U. S. Navy; "Picture That Should Stop the War." See "Civilization."

CROWNED KING OF THE SCREEN

## Mr. Francis X. Bushman

MATINEES: 10 A. M., 12:15, 2:15, 4, 5:45 P. M.



MISS BEVERLY BAYNE AS JULIET

# Romeo and Juliet

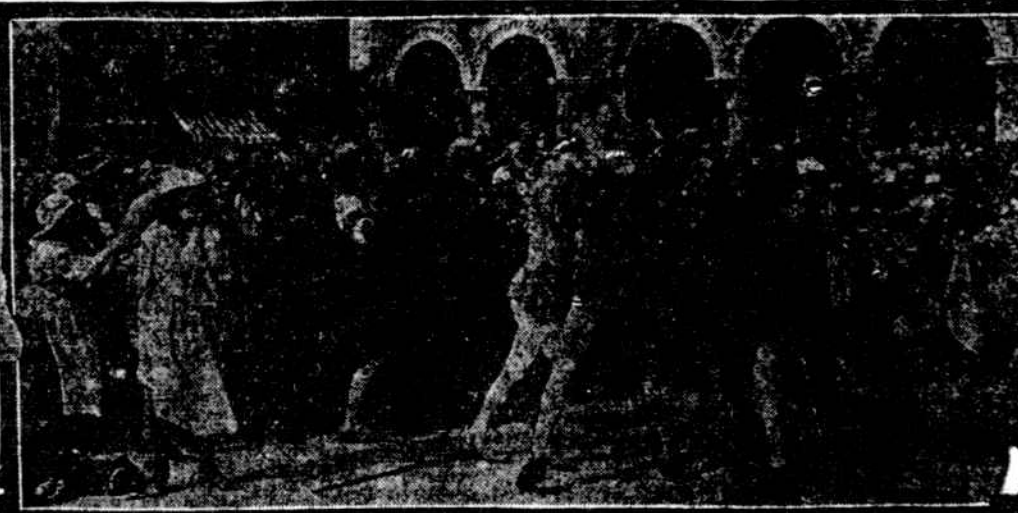
\$250,000.00 Spectacle Drama in 8 Parts

Most Heart Compelling Love Story of the Ages, Eclipsing the Possibilities of the Spoken Drama.

NOTED CAST OF 600 CHOSEN PLAYERS FROM MEMBERS OF THE MOST FAMOUS THEATRICAL FAMILIES OF AMERICA & ENGLAND

### READ THEM

MARIE BOOTH (Niece of the Beloved Tragedian, Edwin Booth)  
HARRY SOTHERN (Nephew of America's Star, E. H. Sothern)  
EMMA KEMBLE (Descendant of Famous Family of England)  
VIOLET HALL CAINE (Niece of the Noted Novelist & Playwright)  
ETHEL MANTELL (Daughter of the Eminent Tragedian)  
LEONARD GROVER (Grand Old Man of the Stage and Screen)  
WM. H. BURTON (Member of Ford's Theater During Lincoln's Regime)  
W. LAWSON BUTT (Appeared With Sir Beerbohm Tree & F. A. Benson)  
LIONEL BELMORE (Late Stage Mgr. & Director for Henry Irving)



MR. FRANCIS X. BUSHMAN AS ROMEO

QUEEN OF THE FILM PLAYS

## Miss Beverly Bayne

EVENINGS: 7:30 and 9:15.

Whole Cities Constructed at Huge Cost—Picturesque Verona—Lavish Expenditures for Settings and Tapestries of the Period—Costumes for Miss Bayne Alone Reached \$35,000.00—A Crowning Success in Staging and Acting in Which Mr. Bushman and Miss Bayne Have Covered Themselves With Glory.

## GARDEN LIMITED ENGAGEMENT BEGINNING TODAY

Cost to Us for This the Greatest of Metro Film-Plays Is Exactly Four Times the Amount Paid for Any Previous Attraction With These Popular Stars, Hence a Very Moderate Additional Admission Charge of 5c at Matinees, 10c Evenings, Above Regular Prices.

### INCE SPINS YARN OF PICTURE EXPERIENCE

CONTINUED FROM PAGE TWO.

We lived up to that \$30. And, when we went West my wife had to pawn what jewels she had to put up a front out there. But we did it. Nobody knew that we didn't have any money, and if they know it now I guess it doesn't matter.

"But the thing kept on growing bigger and bigger for me. You've seen some of our K. B. and Triangle films and you know what they are. I found that there was no limit to what you could do in the moving picture business, and no limit to what you could learn. I'm

willing to learn from anybody who can teach me. When there's people with real brains around I'm always ready to listen, and I'll take a pointer from the property man every time, if what he has to say can help me."

This is the tale of how Thomas Ince, sole producer of "Civilization," at the Strand this week, has risen to his present eminence.

**Sarah Still Young.**

Sarah Bernhardt, wrapped in a fur cloak that looked like a perambulator robe, was the youngest looking thing in Central Park last Thursday, when she took a spin around the drives with Will Connor, her manager. Everybody thought Mr. Connor was the French star's father. At least that's what Lou-Tillgen says.

### THEATRICAL BRIEFS.

"Thrift is a virtue it is easy to urge upon others."—Herbert Tree.

Richard Walton Tully's spectacular drama about Mexico, "The Flame," is one of the biggest Broadway hits of the season. Tickets are already selling for Thanksgiving Day, and from present indications it looks as if the play would be delighting New Yorkers well into the new year.

Mabel Normand was the guest of honor at a luncheon given by the Los Angeles Ad Club Tuesday of this week. Mabel extolled the virtues of the organization

at the meeting, which was called for the purpose of launching a campaign to swell the membership roll.

Chauncey Olcott comes to New York next week with his new George M. Cohan play, which has no red-coats, mortgaged homes, blackthorns or "potheen—though Irish.

"The Man Who Came Back" seems likely to stay back. Will probably remain at the Playhouse till the robins nest again.

One of the greatest difficulties faced by Robert G. Vignola in making the adaptation of Booth Tarkington's novel, "Seventeen," was the finding of the proper canine support for Louise Huff and Jack Pickford, who are co-stars in the picture.

Two very important members of the cast are Floppit, the toy dog, which is the constant companion of Lola Pratt, and Clementis, the equally constant but very unwelcome companion of William Sylvanus Baxter.

Gladys Hulette, one of the youngest favorites of the screen, is earning the salary of a bank president at the age of 18. She has her own home and her own automobile paid for by her own money.

Richard I. Scott, for the past three years leading man with Otis Skinner, will appear at Pol's Theater this week as "Lucky" Valentine in "The Woman Who Paid."

A. Paul Keith, the president of the B. F. Keith theaters circuit, was in the

city last Wednesday, remaining for several days, overlooking the final preparations for the long winter season. He is delighted with Washington's showing alongside the other Keith houses and is particularly pleased with the all-summer record of Manager Robbins, of whom the Keith patrons say, "He Kept Us Out of the Glooms" all summer.

Ciccolini, the tenor star, coming to Keith's, sings in Italian, English and French. He is protégé of Mme. Melba, who rates him even higher than Caruso, though Ciccolini modestly disclaims any desire on his part to be compared with any other singer.

Thomas Swift is the author of the little musical incident called "Me and Mary," on the Keith bill next week.

**Drawn from the Pipe.**

"I played with Booth," the old man said, and smote his manly chest. "them was the days for histrions, of all glad days the best. And Edwin used to say to me, 'Algernon Charles de Ham, it's you that fills the orchestra and causes this here jam.' I also played with Barrett, McCullough and the bunch; them was the happy days when actors had the punch. Modjeska looked me over, and said I had no peer between the Tower and Elsinore." And thus the old man raved along and lived all in the past, until I pledge my solemn word—he had us almost gassed. "What, ho!" he cried, to show us how, "who cometh from without," and as he waved his good right arm, his pipe was out.